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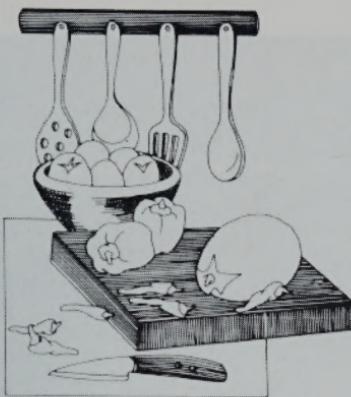
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Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1999-2000 Season

Friday, April 7, 2000 at 8:00 p.m.
New England Conservatory's Jordan Hall, Boston

Harry Bicket, conductor

“Des Tages Weihe,” D763 Franz Schubert
Robert Merfeld, piano [1797-1828]

“Der 23. Psalm,” D706

Robert Merfeld, piano

“Der Gondelfahrer,” D809

Kayo Iwama, piano

Rondo in A Major, D951

Kayo Iwama & Robert Merfeld, piano

“Ständchen,” D920

Katharine Emory, mezzo-soprano

Robert Merfeld, piano

“Gott in der Natur,” D757

Kayo Iwama, piano

—Intermission—

Neue Liebeslieder Walzer, Op.65

Johannes Brahms

Kayo Iwama & Robert Merfeld, piano [1833-1897]

“I Gondolieri”

Gioachino Rossini

“La Passeggiata”

[1792-1868]

Kayo Iwama & Robert Merfeld, piano

The piano used in this performance was built by Johann Baptist Streicher in 1869, and is provided courtesy of Robert Levin.

The program runs for approximately one hour and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

ARTIST BIOGRAPHIES

HARRY BICKET, CONDUCTOR



Harry Bicket is gaining a reputation worldwide for his work in opera and symphonic repertoire. Recent and upcoming opera engagements include Gluck's *Orfeo* at Royal Danish Opera, *La Clemenza di Tito* at New York City Opera, and four Handel operas: *Semele* for English National Opera, *Rodelinda* for Glyndebourne Opera Festival, *Giulio Cesare* for Florida Grand Opera, and *Rinaldo* for the Bayerische Staatsoper. In past seasons, he has conducted the Peter Sellars production of Handel's *Theodora* at the Glyndebourne Festival Opera, Handel's *Partenope* at Glimmerglass Opera, Cavalli's *Giasone* at Spoleto Festival USA, and was Assistant Conductor to James Levine for the Metropolitan Opera production of *La Clemenza di Tito* in 1997. Mr. Bicket has been Musical Director of the New Company chamber choir since 1992, performing regularly at festivals in England and abroad. In 1999, Virgin/EMI released "Sento amor," a CD of Handel, Mozart, and Gluck arias conducted by Mr. Bicket with the Orchestra of the Age of Enlightenment and countertenor David Daniels.

KAYO IWAMA, PIANIST

American pianist Kayo Iwama has performed extensively throughout North America, Europe and Japan, in venues such as the Walter Reade Theater at Lincoln Center and Weill Recital Hall in New York, Boston's Jordan Hall, Tokyo's Yamaha Hall and the Théâtre du Châtelet in Paris. Ms. Iwama serves on the faculties of the New England Conservatory of Music and the Tanglewood Music Center, where she has assisted Maestros Seiji Ozawa and Robert Spano in major operatic and concert productions. A resident of the Boston area, she frequently performs on WGBH radio, and is pianist and music director of the Cantata Singers Chamber Series. Recordings include Schubert's *Die Schöne Müllerin* with Christòpher Nomura.

ROBERT MERFELD, PIANIST

Robert Merfeld studied in the undergraduate program at Oberlin Conservatory and subsequently received his Masters degree at the Juilliard School as a scholarship student of Beveridge Webster. Mr. Merfeld is active both as a soloist and collaborative musician, appearing with vocalists such as Dawn Upshaw, Lucy Shelton and William Sharp and groups such as Emmanuel Music and the Muir Mendelssohn Quartets. He currently serves on the chamber music and piano faculties of Harvard and Boston Universities and the Longy School.

KATHARINE EMORY, MEZZO-SOPRANO

Katharine Emory has been a soloist with the Pro Arte Chamber Orchestra, the Cantata Singers, and many other prominent New England choruses. Ms. Emory has received critical acclaim for her solo performances with the Handel & Haydn Society in Benjamin Britten's *A Ceremony of Carols* as well as J.S. Bach's *Christmas Oratorio*. In addition to her extensive work in the field of early music, she has sung nationally with the touring companies of the New York City Opera and the Houston Grand Opera. Ms. Emory has also performed featured roles with the Virginia Opera, Sarasota Opera, Des Moines Metro Opera, Opera New England, and the Opera Theatre of St. Louis.

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The H&H Chorus is funded in part by a generous gift from the Wintersace Foundation.

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“... I NEVER IMAGINED IT COULD BE SO BEAUTIFUL.”

THE PART SONGS OF SCHUBERT, BRAHMS, AND ROSSINI

Robert Mealy

Schubert's part-songs are perhaps less well-known now than his solo songs, but during his lifetime they were some of his most popular works. Many of the part-songs you will hear this evening are due to the instigation or inspiration of friends, in particular a Viennese soprano named Anna Fröhlich, who taught voice at the conservatory. She and her three sisters were all much-loved performers in town; the local music review remarked that “the four Fröhlich singers may well have done more for art, and especially for singing, than many an Amazon of the throat celebrated throughout Europe.” Anna Fröhlich was also a pianist of some accomplishment, enough that the premiere of Schubert's “Erlkönig” found her presiding at the piano.

The mixed quartet “Des Tages weihe,” D763, was one of Schubert's few outright commissions. Anna Fröhlich had steered a well-to-do arts patron, the Baroness Barbara von Geymüller, to Schubert when the Baroness was looking for a new work to celebrate a friend's recovery from illness. Schubert composed the quartet on November 22, 1822, and was rewarded with a generous 50 florins for his labors. The von Geymüllers ran a lively and musical salon, and had sponsored composers from Beethoven to Rossini; their town-house boasted five pianos, which were frequently commandeered by their ten children.

A private commission like that was unusual for Schubert, whose works were



Franz Schubert

more often aired, and commented on, in public. His setting of Moses Mendelssohn's translation of the Twenty-third Psalm was composed at the end of 1820, again for the benefit of Anna Fröhlich and her students. An early Leipzig review found the work “pleasing, but somewhat long-drawn-out;” by 1826 the critics had come round, and the work was deemed “a deeply felt, thoughtfully-conceived hymn, not too easy to perform on account of its modulations.” This

work became a signature tune of Fröhlich's conservatory class, and was even performed at a grand pupil's concert in the Kärntnerthor theater in 1828.

These commissions from Anna Fröhlich created a new repertoire for women analogous to the immensely popular genre of part-songs for male chorus. The tradition of writing for a group of men's voices was well-established in Vienna; perhaps the most famous examples before Schubert are the priest's choruses in Mozart's *Die Zauberflöte*, which reflect the influence of Bach's chorales. More typically, the genre was a convivial one, and many of Schubert's male choruses are a kind of refined development from the drinking song of earlier times. The “Gondelfahrer,” D809, was in fact first heard at the tavern known as the “Red Hedgehog,” where a collection of devoted amateurs known as the Philharmonic Society would congregate to present new works. Again, the first hearing of this work left the contentious Viennese critics less enthusiastic than they would later

become: the *Theaterzeitung* "observed with condolence that this composition lacks the fire of enthusiasm that usually distinguishes Schubert's work," although this seems due to an ill-prepared performance. Others liked it very much indeed, and the work had apparently already made the rounds of private parties, as the *Allgemeine Musikalische Zeitung* reported that it "had already been performed in other places for our delectation."

The extremely beautiful setting of some Grillparzer verses that is known now as "Ständchen," D920, was again a result of a commission organized by Anna Fröhlich. This was written in July, 1827 for Louise Gosmar, one of Fröhlich's students. Schubert first composed the work for alto and male chorus, not realizing that Gosmar had wanted something to perform with her fellow-students; a second version quickly followed, for women's voices. The first performance of this work was in Döbling near Vienna, as a birthday surprise for Gosmar. Anna Fröhlich had arranged for a piano to be secretly delivered to the house, and the piece was performed in the garden, with Anna's sister Josefine at the keyboard. Schubert was invited, but forgot to come. Later, when the work received its first public performance at the Philharmonic Society on January 28, 1828, Schubert nearly missed that as well. He was staying next door to the Society, but had

disappeared to the Oak Tavern. After that performance Schubert remarked to Fröhlich "really, I never imagined it could be so beautiful."

Usually the harshest critic of his own works, Brahms kept a special place in his heart for these waltzes. . . . "I must confess this was the first time I smiled at the sight of a printed work of mine!"

This bouquet of Schubert part-songs closes with one of Schubert's pantheistic odes, "Gott in der Natur," D757. Written in August 1822, the work received an enthusiastic critical reception when Fröhlich's class at the conservatory presented

it in 1827. The *Theaterzeitung*, in particular, was delighted with "this sterling composition," which "has been wrested by Schubert from Nature and her inseparable companion, Beauty."

Some forty years later in a very different Vienna, a temporary resident finally decided to settle down. Johannes Brahms first came to Vienna, ironically, to

improve his chances for a job opening in his native Hamburg. He didn't get the job, but he did discover Vienna, which turned out to give him a far warmer welcome than his hometown ever did. Soon he was vacationing during the summer with the height of Viennese society, and making some long-

lasting friendships with musical colleagues. One of the most (to us) unlikely of these alliances was a deep friendship with the waltz king Johann Strauss that sprung up in the summer of 1864. Brahms was taken with both the man and his music: contemporary accounts speak of Brahms improvising for hours on Strauss waltzes, and a more concrete tribute survives on a



Johannes Brahms

fan belonging to Strauss's daughter-in-law. There Brahms penned the opening bars of the *Blue Danube*, with the words "sadly, not by Johannes Brahms."

A few months after this idyllic summer, Brahms's mother died, and in tribute Brahms returned to a long-standing project of setting the Lutheran funeral sentences to music. *Ein deutsches Requiem* was finally completed in 1869, after much hard work. In its wake, Brahms produced a very different work, a collection of sung waltzes on light love poems translated from Eastern European sources by G.F. Daumer. This homage to his adopted city, and to his friend Johann Strauss, is also a tribute to the rich tradition of vocal ensemble writing that had always been a part of Viennese musical culture.

Along with a keen sense of local musical history, Brahms also brought to these pieces his incomparable gift for part-writing. The four-hand piano accompaniments that he fashioned for these vocal works are so interesting in themselves that they were soon published on their own as piano duets. Brahms himself authorized this version of the waltzes, but vastly preferred the original, sung version. Usually the harshest critic of his own works, Brahms kept a special place in his heart for these waltzes. When he received his copy of the first edition, he wrote back to his publishers that "I must confess this was the first time I smiled at the sight of a printed work of mine!"

Our program closes with a pair of vocal quartets by Gioachino Rossini that were first heard in Paris, where he had moved in search of a cure for his

debilitating depression. By 1858 he was remarkably restored, and began opening his house for a series of culinary and musical *samedi soirs* that continued over the course of the next decade. Here, along with many other works, he presented his first compositions in some twenty years, after much revising and reworking. (One visitor remarked "one would never think that a man of such fervent imagination could lend himself to such minutiae" as endlessly correcting his music.)

Rossini soon collected these new works into several volumes that he called, with his usual dry wit, "sins of my old age." "I Gondolieri" and "La Passeggiata" form book-ends to his "Album Italiano." While one concerns itself with watery travel and the other with a stroll on dry land, both seem to share a common subtext: they are metrically based on one favorite aria of Rossini's. "Mi lagnerò tacendo," originally by Metastasio, seems to have become something of an *idée fixe* for the composer. The year previously, he had even presented his wife with an entire album of songs on this text. The two quartets from the "Album Italiano" follow exactly the word-stresses of this "urtext," although with very different results. Both are spectacular vehicles for the singers involved, who may well have originally included some of the major opera stars of the day.

—Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including *Sequentia*, the King's Noyse, *Les Arts Florissants*, the Boston Camerata, and the Handel & Haydn Society.



Gioachino Rossini

TEXT AND TRANSLATION

Schubert: “Des Tages Weihe (Consecration of the Day),” D763
(Birthday Ode)

Schicksalslenker, blicke nieder,
Auf ein dankerfülltes Herz,
Uns belebt die Freude wieder,
Fern entflohn’ ist jeder Schmerz.

Und das Leid, es ist vergessen,
Durch die Nebel strahlt der Glanz
Deiner Grösse unermessen,
Wie aus hellem Sternenkranz.

Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
Darum ward in Fern und Weiten
Deine höchste Milde kund.

O thou ruler of destiny, look down
Upon a heart full of thanks;
Joy enlivens us once more,
Every grief fled far away.

As for sorrow, it is forgotten;
Through the mist streams the brilliance
Of thy unmeasured greatness
As from a shining crown of stars.

Filled with love thou undertook to suffer
The bitter cup at thy father’s word,
So that thy utmost gentleness
Is far and wide proclaimed.

Translation by Peter Gibson

Schubert: “Der 23. Psalm”
(Female chorus)

Gott ist mein Hirt, mir wird nichts mangeln.
Er lagert mich auf grüne Weide;
er leitet mich an stillen Bächen,
Er labt mein schmachendes Gemüth,
er führt mich auf gerechtem Steige zu seines
Namens Ruhm.
Und wall’ ich auch im
Todesschatten Thale,
so wall’ ich ohne Furcht, denn du beschützest mich;
dein Stab und deine Stütze sind mir
immerdar mein Trost.
Du richtest mir ein Freudenmahl im
Angesicht der Feinde zu;
du salbst mein Haupt mit Oele
und schenkst mir volle Becher ein.
Mir folget Heil und Seligkeit in
diesem Leben nach;
einst ruh’ ich ew’ge Zeit dort in des Ew’gen Haus.

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
He restoreth my soul:
He leadeth me in the paths of righteousness for
His name’s sake.
Yea, though I walk through
the valley of the shadow of death,
I will fear no evil: for Thou art with me;
Thy rod and Thy staff
they comfort me.
Thou preparest a table before me
in the presence of mine enemies:
Thou anointest my head with oil;
my cup runneth over.
Surely goodness and mercy shall follow me
all the days of my life:
and I will dwell in the house of the Lord forever.

Schubert: “Der Gondelfahrer (The Gondolier),” D809

Text by Johann Mayrhofer
(Male chorus)

Es tanzen Mond und Sterne
Den flücht'gen Geisterreih'n
Wer wird von Erdensorgen
Befangen immer sein?

Moon and stars are dancing
Their fleeting spirits' dance;
Who can ever be distracted
By the cares of earth?

Du kannst in Mondesstrahlen
Nun, meine Barke wallen,
Und aller Schranken los,
Wiegt dich des Meeres Schoos.

In moonbeams
My little boat, you may drift for now,
And, freed from all restraint
Be rocked in the bosom of the sea.

Vom Markusturme tönte
Der Spruch der Mitternacht,
Sie schlummern friedlich alle,
Und nur der Schiffer wacht.

From the tower of St. Mark's
Sounds the midnight call;
All are sleeping peacefully;
The boatman alone is awake.

Translation by Peter Gibson

Schubert: “Ständchen (Serenade),” D920

Text by Franz Grillparzer
(Katharine Emory, mezzo-soprano)

Zögernd, leise,
In des Dunkels nächt'ger Stille
Sind wir hier.
Und den Finger sanft gekrümmt,
Pochen wir
An des Liebchens Kammertür.

Hesitant, quiet
In the silence of the night
We are here.
And with a gently crooked finger
We knock
On the door to sweetheart's room.

Doch nun steigend,
Schwellend, hebend,
mit vereinter Stimme, laut,
Rufen aus wir hoch vertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht.

But now more boldly
Upwelling, rising,
With united voices, aloud,
We, your trusted friends call out:
Do not sleep,
When the voice of affection speaks!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne,
Wie viel seltner dann als Gold
Menschen uns geneigt und hold,
Drum, wenn Freundschaft Liebe spricht,
Freundin, Liebchen, schlaf du nicht.

Once a wise man with a lantern
Sought out people far and near;
How much rarer for us than gold
Are good-natured, friendly people.
So, when friendship and love speak
Friend and sweetheart, do not sleep.

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben,
Noch ein Grüßchen, noch ein Wort,
Es verstummt die frohe Weise.
Leise, leise
Schleichen wir uns wieder fort.

Translation by Peter Gibson

Schubert: “Gott in der Natur (God in Nature’s Wonders),” D757
Text by Ewald Christian von Kleist
(Female chorus)

Groß ist der Herr, Groß ist der Herr!
Die Himmel ohne Zahl
sind Säle seiner Burg,
Sein Wagen Sturm und donnerndes Gewölk,
Und Blitze sein Gespann.

Die Morgenröt' ist nur ein Widerschein
Von seines Kleides Saum,
Und gegen seinen Glanz ist Dämmerung
Der Sonne flammend Licht.

Er sieht mit gnäd'gem Blick zur Erd' herab,
Sie grünet, und blüht und lacht.
Er schilt, es fähret Feu'r vom Felsen auf,
und Meer und Himmel bebt!

Lobt den Gewaltigen, den großen Herrn,
Ihr Lichter seiner Burg,
Ihr Sonnenheere flammt zu seinem Ruhm,
Ihr Erden singt sein Lob.

Translation by Peter Gibson

But what in the whole world
Is to be compared with sleep?
So, instead of words and instead of gifts
You shall now have peace and quiet.
Just one more little greeting, one more word
And the cheerful song is silenced.
Quietly, quietly
We creep away once more.

The Lord is great! The Lord is great!
The heavens without number
are the chambers of his fortress,
His chariot the tempest and the thundering clouds,
And the lightning his team of horses.

The dawn is but a reflection
From his garment's hem,
And compared to his brilliance
The sun's blazing light is like dusk.

He looks down with favor upon the earth
And it grows green, and blooms, and laughs.
He scolds, and fire flares up out of the rocky cliffs,
Both sea and heavens quake!

O praise the mighty one, the great Lord,
O ye lights of his fortress;
Ye host of suns blaze to his glory,
Ye worlds, O sing his praise.

Brahms: *Neue Liebeslieder Walzer*, Op.65

Texts from "Polydora" by Georg Friedrich Daumer

Text of "Zum Schluß" by Johann Wolfgang von Goethe

Verzicht, o Herz, auf Rettung,
Dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
Zertrümmert am Gestad' umher!

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
Rasten auf sicherem Lande,
Euch zu begreifen im stande?
Das ist der nur allein,
Welcher auf wilder See
Stürmischer Öde treibt,
Meilen entfernt vom Strande.

(Carol Millard, soprano)

An jeder Hand die Finger
Hatt' ich bedeckt mit Ringen,
Die mir geschenkt mein Bruder
In seinem Liebessinn.
Und einen nach dem andern
Gab ich dem schönen, aber
Unwürdigen Jüngling hin.

(Bruce D. Lancaster, baritone)

Ihr schwarzen Augen,
Ihr dürft nur winken –
Paläste fallen
Und Städte sinken.
Wie sollte stehn
In solchem Strauß
Mein Herz, von Karten
Das schwache Haus?

(Mary Ann Valaitis, mezzo-soprano)

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
Weil ich ihn mit schwarzem Aug'
Zu bezaubern gehe.
O wie brennt das Auge mir,
Das zu zünden fodert!
Flammet ihm die Seele nicht –
Deine Hütte lodert.

Abandon hope of rescue, O heart,
when you venture on the sea of love!
For a thousand ships are drifting,
wrecked by the surrounding shores!

Dark shadows of the night,
danger of waves and whirlpool,
are those who remain quietly
there safe on land
really in a position to understand you?
He alone can do so
who on the high seas
faces stormy solitude
miles away from the shore.

The fingers of each hand
I covered with rings
which my brother gave me
in affection;
and I gave away
one after the other
to the handsome but worthless youth.

You black eyes,
you have but to wink,
and palaces fall
and cities sink.
How in such a duel
should my heart,
that weak house of cards,
remain standing?

Neighbor, guard,
guard your son from harm,
for with my dark eyes
I'm going to bewitch him.
O how my eye burns
to inflame him!
If his soul is not kindled,
your hut shall catch fire.

(Elizabeth J. Brant, soprano)

Rosen steckt mir an die Mutter,
Weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
So, wie ich, entblättert hin.

Vom Gebirge, Well' auf Well',
Kommen Regengüsse,
Und ich gäbe dir so gern
Hunderttausend Küsse.

Weiche Gräser im Revier,
Schöne stille Plätzchen –
O, wie linde ruht es hier
Sich mit einem Schätzchen!

(Janice Giampa, soprano)

Nagen am Herzen
Fühl' ich ein Gift mir;
Kann sich ein Mädchen,
Ohne zu frönen
Zärtlichem Hang,
Fassen ein ganzes
Wonneberaubtes
Leben entlang?

(Gerald Thomas Gray, tenor)

Ich kose süß mit der und der
Und werde still und kranke;
Denn ewig, ewig kehrt zu dir,
O Nonna, mein Gedanke!

(Anne Harley, soprano)

Alles, alles in den Wind
Sagst du mir, du Schmeichler!
Alle samt verloren sind
Deine Müh'n, du Heuchler!
Einem andern Fang zulieb
Stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um alle!

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;
Ewig untersagt ist Huldvereinung.

My mother pins roses on me
because I am so downcast.
She is right, the rose fades away
when stripped of leaves, like me.

From the mountains, wave upon wave
come torrents of rain.
And I would likewise love to shower
A hundred thousand kisses on you.

Soft grasses in the district,
lovely quiet little places –
O how gently one can rest here
with a sweetheart.

Gnawing at my heart
I feel a poison;
Can a maiden
without indulging
a tender inclination,
bear the thought
of a whole lifetime
devoid of bliss?

I sweetly fondle this girl and that
but become silent and ill,
because my thoughts return
ever and ever, to you, oh Nonna!

Into the wind goes all,
all you say to me, you flatterer!
Wholly wasted
are your efforts, you hypocrite!
Set your snares
for another catch of love!
For you are a wanton thief,
making love to everyone!

Dark forest, your shadow is so gloomy!
Poor heart, your grief is so oppressive!
Before your eyes stands the one thing you value —
forever forbidden is a happy union.

Nein, Geliebter, setze dich
Mir so nahe nicht!
Starre nicht so brünstiglich
Mir ins Angesicht!
Wie es auch im Busen brennt,
Dämpfe deinen Trieb,
Daß es nicht die Welt erkennt,
Wie wir uns so lieb!

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen!
Kummer ist durch dich hinein
In mein armes Herz gezogen.
Kann in Eis der Sonne Brand,
Sich in Nacht der Tag verkehren?
Kann die heiße Menschenbrust
Atmen ohne Glutbegehrn?
Ist die Flur so voller Licht,
Daß die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
Daß das Herz in Qual vergehe?

Zum Schluß (Goethe)
Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück
Wechseln in liebender Brust.
Heilen könnet die Wunden
Ihr nicht, die Amor geschlagen;
Aber Linderung kommt
Einzig, ihr Guten, von euch.

No, beloved, do not sit
so close to me!
Do not gaze so fervently
into my face!
Even though they burn in your bosom,
subdue your longings;
so that the world shall not see
how dear we are to each other.

Fiery eye, dark hair,
lovely and bold youth,
through you, grief
has entered my poor heart.
Can the sun's fire turn to ice?
Can day change into night?
Can the ardent human breast
breathe without glowing desire?
When fields are so full of light,
why should the flower stand in the dark?
When the world is so full of pleasure
why should the heart perish in torment?

Closing
Now enough, ye Muses!
Vainly you strive to portray
how sorrow and joy
alternate in a loving breast.
You cannot heal the wounds
inflicted by Love;
but relief comes only,
kind ones, from you.

Rossini: "I Gondolieri (The Gondoliers)"

Voghiam sull'agil vela
bello risplendi il cielo,
la luna è senza velo,
senza tempesta il mar.
Vogar, posar sul prato;
al gondoliere è dato
fra i beni, il ben maggior.
Non cal se brilla il sole
o mesta appar la luna,
ognor sulla laguna
il gondoliere è Re.

Sailing on sparkling waters,
the sky is lovely above us,
the moon is clearly shining,
the water is not stormy.
To sail upon the waters;
to gondoliers it is given
to live the best of lives.
Whether the sun shines brightly,
or the moon appears sad,
rowing up on the lagoon
the gondolier is king.

Rossini: "La Passeggiata (The Excursion)"

Finche sereno è il cielo
limpida e cheta l'onda,
vogham disponda in sponda
amor ne guiderà.
Al flutto all' aura ai fiori
noi parlerem d'amor,
e il palpito del core
per lor risponderà.
Ma ciel! già fischia il vento
s'increspa la laguna,
fischia il vento, presto!
rapidi il pie' moviam.
Ah! no, la luna appare,
vano timor fu solo
in sì ridente suolo
cantiamo, si cantiam.

Calm and serene the heavens
limpid the waves below us,
sailing from shore to shore
guided alone by love.
To gentle winds and flowers
we speak our words of love,
and the beating of hearts
respond to them.
Winds now are blowing stronger
rippling the sea around us,
quickly let us depart
let us move on rapidly.
Ah! no, the moon appearing
turns all our fear to gladness
in this delightful country
we sing our songs of love.



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.

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Daniel Stepner, violin

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Friday, April 28, 2000 at 8:00 PM
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Saturday, April 29, 2000 at 3:00 PM
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NEC's Jordan Hall

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LECTURES/EVENTS

Thursday, April 27, 2000
6:00 PM

Welcome and Introduction*
with Christopher Hogwood

6:15 – 7:15 PM

Lecture I: Virtuoso Playing Techniques of Vivaldi's Time*
*with Dr. Eleanor Selfridge-Field, Professor of Music at Stanford University and
Stanley Ritchie, Violin Soloist*

10:00 PM

Opening Night Dessert Reception*
featuring Italian pastries and confections

Friday, April 28, 2000

6:15 – 7:15 PM

Lecture II: Vivaldi's Music Now*

*with Christopher Hogwood and violin soloists Stephanie Chase, Federico Guglielmo,
Stanley Ritchie, and H&H Concertmaster Daniel Stepner*

Saturday, April 29, 2000

9:30 – 10:30 AM

Lecture III: Celebrations of Power: The Performing Arts in 18th Century Venice**
with Dr. Eleanor Selfridge-Field

11:00 AM – 12:00 PM

Lecture IV: Food of Baroque Venice**

with food historian and chef Donald R. Daly

1:15 – 2:15 PM

Lecture V: Vivaldi's "Le Quattro stagioni" as Ideal Program Music**
with Dr. Claire Fontjin, Assistant Professor of Music at Wellesley College and Baroque Flutist

5:30 PM

Venetian Buffet Supper

Tables of Content, 220 Huntington Avenue

Sunday, April 30, 2000

10:30 – 11:30 AM

Lecture VI: The Golden Age of Venetian Glass**

with Dr. Jutta-Annette page, Curator of European Glass at The Corning Museum of Glass

12:00 – 1:00 PM

Lecture VII: The Violin and Gut Strings in Venice**

with William L. Monical, dealer and restorer of fine violins

1:30 – 2:30 PM

Lecture VIII: Making an Italian Concerto: Collaboration or Competition? **
with Professor Thomas Kelly, Chair of the Department of Music at Harvard University

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*Old South Church, 645 Boylston Street; **John Hancock Conference Center, 40 Trinity Place

H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”
- December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel’s oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus). Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian Jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach’s *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel’s *Messiah* for National Educational Television.
- March 28, 1965: H&H gives the world premiere of Randall Thompson’s *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history and shifts focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977: H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned by the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Glück's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Arts Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.

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- **In-School Workshops** feature a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.
- **Ethnic Recital Programs** feature H&H singers of diverse backgrounds in programs of classical music and folk songs representing the artists' ethnic traditions.
- **Participatory Youth Concerts** pair high school choruses with the H&H Orchestra and Chorus for performances in local communities.
- The **Vocal Apprenticeship Program** identifies and nurtures young vocal talent, and provides high school students with a high degree of personalized, pre-professional training. Providing far more than "singing lessons," the program offers the resources a young singer needs in order to reach his or her full potential, musically, academically, and personally. New England Conservatory, Boston Conservatory, and The Community Music Center of Boston are H&H's instructional partners in the Program, which also includes:
 - The **H&H Youth Chorus:** Doralene Davis, Director, an ensemble of 50 children, ages 8-13, from diverse communities throughout Greater Boston
 - **H&H Singers**, a prepertory chorus for children ages 8-13.
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The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and period-instrument orchestra and a national leader in Historically Informed Performance.

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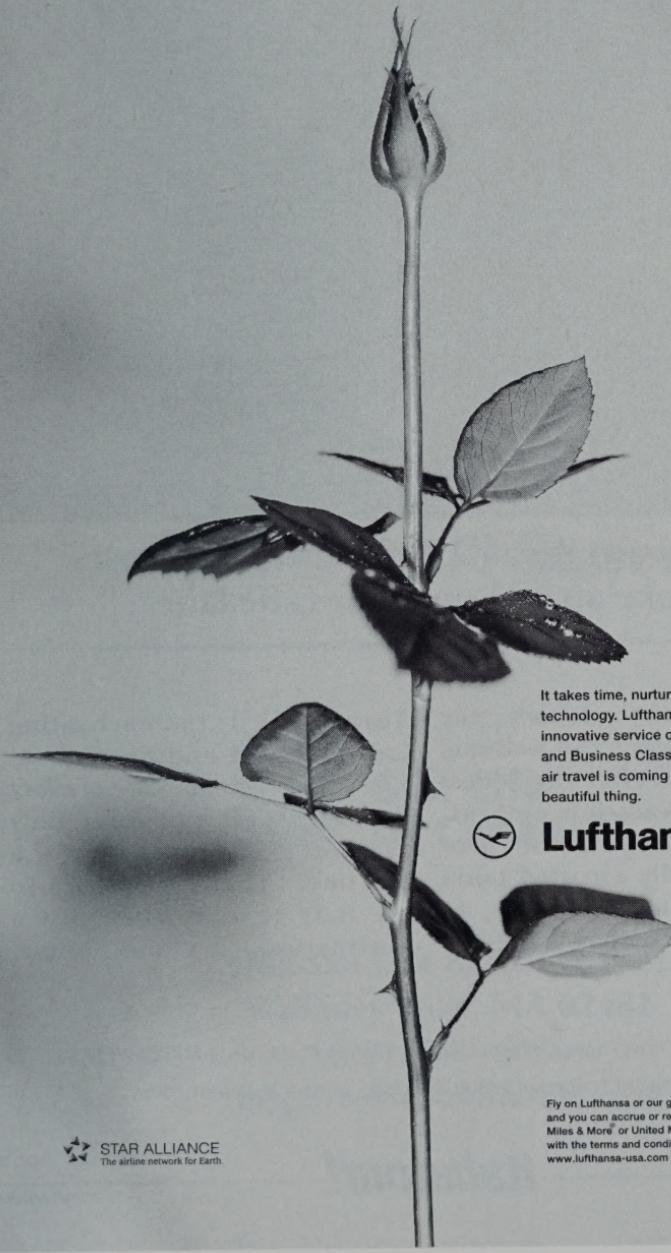


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